

# 25 YEARS OF PACIFICA



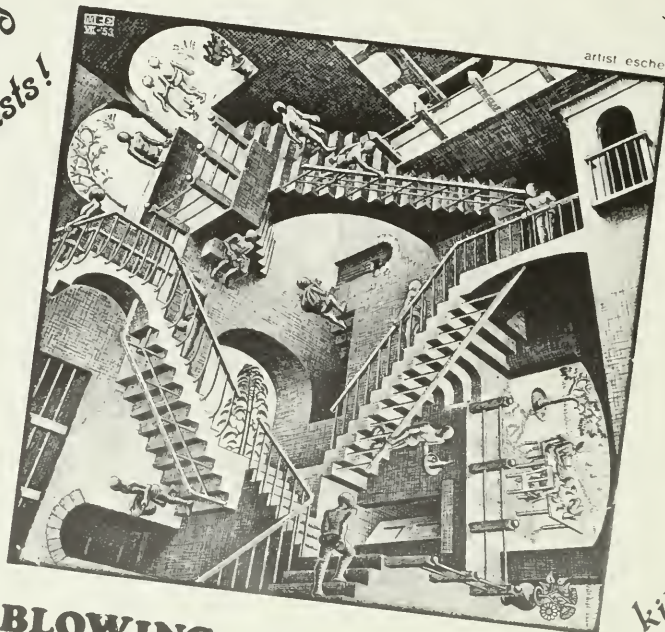
action-packed  
live broadcasts!



**MIND-BLOWING  
BARGAINS!**

Insiders throughout Southern California are whispering about the impending birth of a month-long Flea Market in KPFF radio's perversely named "Straynge Hall." It seems that this veritable orgy of potlatch and bargain-hunting will be the "natural" child of parents wed the PREVIOUS NIGHT, at which time the so-called "free speech" Pacifica outlet weds the best of the "Golden Age of Commercial Radio" to some of the finest moments of 25 years of noncommercial Pacifica programming, in its February Marathon fund-raiser.

This shotgun marriage provoked a hurried search for something old, new borrowed, blue, with secret meetings late into the night. KPFF being what it is, the motley crew concluded there could be no short cuts to respectability. Once again, the Caluenga criers are turning to their vast audience of patient and forgiving supporters to get them out of this embarrassing jam. In the spirit of community service, and because we never pass up a spicy story, the NATIONAL INIQUITY here-with reproduces the press release received from the outlaw in-laws:



CLEAN OUT  
YOUR ATTIC!

TAX  
DEDUCTIONS  
GALORE!

kibbitzers  
welcome!

## Straynge Hall Marathon FLEA MARKET

### Love Child of Unnatural Union!

KPFF INVITES ITS FRIENDS TO  
CLEAN OUT THEIR GARAGES AND  
THEN FILL THEM UP AGAIN!

Something new has been added to KPFF's February fund-raiser. The Pacifica station has given in to irresistible pressure from its loyal supporters who have been clamoring to be able to donate their old and treasured armchairs, desks, knickknacks, clothes, typewriters, sofas, tools, records, kitchen equipment, china, objets d'art, oddments, relatives, and assorted white elephants in exchange for tax-deductions during the otherwise cash-oriented Marathon. The station's vast and oddly bewitching upstairs "Straynge Hall" will be converted for the month into a colorful Flea Market and Kaffeeklatch (the latter the inevitable result of Pacifica

people getting together), with clever bargain hunters crossing paths with eager donors of priceless elephants. This festival of bargains will be supervised and managed by a dedicated corps of volunteers, some of whom may dazedly claim they only stopped by to used the pay phone.

The captive crew will regularly join the radio personalities from KPFF in broadcasting live amidst the elegant flotsam and jetsam. Questioned about the impending exposition in his previously restrained domain, Station Manager Will I. Lewis commented, "I think this is a swell opportunity for loyal friends to both unload and get loaded, and they can even pay their pledges while they're here. I just hope someone brings us something old, something new, something borrowed, and something green."

# The MARATHON -or- KPFK's SPRING "OFFENSIVE"

WILL LEWIS INTERVIEWS HIMSELF

Q - I'm new around here. What's a Marathon?

A - You're kidding. A Marathon is a non-stop, around-the clock, on-the-air fundraiser. All regular programs are cancelled (except for the *Evening News*) until the goal is achieved.

Q - When does this one start and what's the goal?

A - Actual fundraising begins Friday evening, February 1st. The goal is \$115,000 or 30 days, whichever comes first. (Despite inflation, that's only \$3,000 more than last year, and \$35,000 less than in 1972).

Q - Why a Marathon? I thought KPFK was beginning to come out of the financial woods?

A - We are. In fiscal 1973 we actually showed a paper surplus. The surplus has gone to reduce 14 years of debt accumulation, and to cover a small deficit because of our Watergate and Middle East coverage.

It is because the staff, the advisory board and I have pledged to put the station on a pay-as-you-go plan that the Marathon will attempt to raise money for the remaining eight months of fiscal 1974, rather than for past debts.

Q - Is there any reason the Marathon has to last a full thirty days?

A - No. If everyone of our active subscribers donated an additional \$8.21, the Marathon would be over. (Bet you thought I was going to use the old saw about if everybody who listens to KPFK each week would only send \$1.00. . .)

Proceeds from a series of mailings to lapsed subscribers and to current subscribers will be added to the Marathon total. And proceeds from our *Flea Market* will be added daily to the tally.

Q - What happened to the Old Radio Marathon?

A - Old Radio will still be around. But the primary thrust will be on programs from Pacifica's past, as we celebrate Pacifica's 25th year of service and KPFK's 15th year serving Southern California.

Q - I thought KPFK was moving toward more off-the-air fundraising as opposed to on-the-air fundraising. That reminds me. Whatever happened to the KPFK Christmas Faire?

A - The KPFK Christmas Faire was an artistic success, but, alas, it was a financial flop. It's true that 15,000 persons paid their way into the Palladium. It is also painfully true that we had prepared for at least 30,000 shoppers. Perhaps it was the energy crisis scare. . . . At any rate, when the books are closed on the Faire sometime in February, we hope to break even. At worst we'll dip slightly in the red.

The good news is that the same people who raised \$10,000 last November at the Folk Dance Festival are ready with a Caribbean Carnival in March. Good Luck to Mario and Co!

By the bye, did you notice that there wasn't a Minithon las fall as in previous years?

Q - All in all, how do you see 1974 in reference to Pacifica's and KPFK's mission and goals?

A - I'm cautious, but optimistic. Pacifica's six year fight for the privilege of operating the last remaining FM channel in the nation's capital appears to be over. Now it's a matter of time, technicalities, and money.

KPFK enters this year's Marathon with 50% more listener-sponsors than at the same time last year.

If inflation continues to be rampant, if the energy crisis does not abate and if the challenges to KPFK's program staff in the area of domestic and international politics is the same in 1974 as in 1973, KPFK will be forced to expand its subscribership by 25% if it is only to stay even.

But nobody ever told you that being a KPFK listener-sponsor was going to be easy!

MARATHON PHONE NUMBER:  
985-KPFK

If you are up for renewal, or a member of the 3729 Club, your payment DOES NOT count toward the Marathon Goal. Please, do not pledge renewals over the phone!



# NOT FOR SALE:

KPFK

Pacific, Listener-Sponsored, non-commercial radio, 90.7 FM

Find out Why during our February  
25th ANNIVERSARY OF PACIFICA  
fund-raising marathon.

Between appeals for funds you'll hear more than 100 prize-winning and memorable programs on the major historic, social, artistic issues of our epoch, mixed with comedy, pure entertainment, and old favorites from the "Golden Age of Radio."



This little notice is printed in response to many requests for a 3X5 "card" suitable for posting at the local supermarket. Cut it out, paste it on a piece of cardboard, and place it next to the "Free Kittens" card, thus helping us end the Marathon!



## CO-OP

CONSUMER  
OWNED  
MARKET

IS ONE OF THE FEW PLACES IN SO. CALIFORNIA  
SELLING FRESH NATURAL GROWN

## STEER BEEF CUTS

WE CARRY A WIDE SELECTION OF

EL MOLINO  
ALTADENA

## HEALTH FOODS

NATURAL VITAMINS -- ORGANIC PRODUCE -- HAIN

## CO-OP

*Is More Than a Store*

WE OFFER A FRIENDLY EFFICIENT

## CREDIT—UNION

AND L.A.'S BUSIEST RECYCLING DEPOT  
Westside Environmental Center

**Open to the Public**

2021 S. BARRINGTON AVENUE, LOS ANGELES 25,

CO-OP

PHONE GRANITE 8-0221

CO-OP

## THE FESTIVAL PLAYERS OF CALIFORNIA

Dr. Dorye Roettger, Director

Continuing their series  
of Chamber Music Concerts  
live from the auditorium at KPFK.

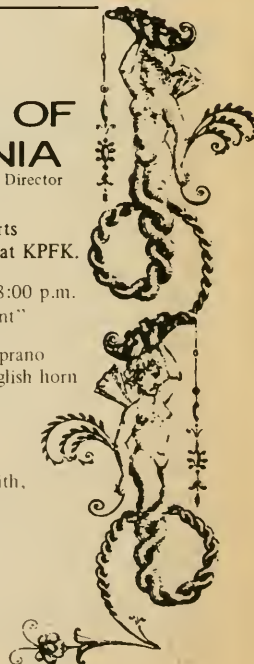
Wednesday, February 6, 8:00 p.m.  
"Romance, Past and Present"

Jane Westbrook, mezzo-soprano  
Dorye Roettger, oboe, English horn  
Mildred O'Donnell, viola  
Sharon Davis, piano

Playing music by:  
Brahms, Loeffler, Hindemith,  
Scheinpflug.

No admission charge.  
Bring a pillow to sit on.

KPFK's studios,  
3729 Cahuenga Blvd. W.  
in North Hollywood.





**90.7 FM**  
**KPFF**  
 PACIFICA RADIO, LOS ANGELES  
 Volume 15, No. 7 February, 1974

#### THE VOLUNTEERS

are all those people who donate their time and energy to keep this place going. They produce programs, review cultural events, edit tapes, gather news, type, file, answer phones—in short, without them we wouldn't be here. Thanks.

*Aileen Adams, Joe Adams, David Arias, Decia Baker, Ellen Bjerre, Natalie Blasco, Carol Breshears, Ruth Buell, Barbara Clairchilde, Kathy Cochran, Peter Cole, Ridgely Cummings, Pete Cutler, John DeSimio, Paul Faulkner, Sanford Fidell, Cy Gius, Richard Gollance, Bob Gottlieb, Tom Halle, Benetta Hamilton, Mitchell Harding, Nelson Hawley, Alison Hershey, Jeff Himmelfarb, Coole Hirschman, Terry Hodel, Sammy Israel, Cheryl Jacobs, Alan Kanter, Fred Kepler, Avi King, Gerry Klein, Dudley Knight, Helen Koblin, Barbara Kraft, Alma Landsberger, Fran Lipsker, Elizabeth Luye, Stephen Mamber, Bill Margolis, Jerry McBride, Maureen McCliray, Susan Miller, Sam Mittelman, Leslie Monsour, Charles Morgan, Larry Moss, Marsha Necheles, Richard Nielsen, Robin O'Brien, Fred Parker, Kate Rickman, Ron Ridenour, Cheryl Robinson, Gregg Roebuck, Barbara Roseman, Susan Sellers, Benjie Shapiro, Wendy Sisson, Pearl Skotnes, Gino Sparatto, Darlene Spiro, Craig Spurgeon, Tom Stem, Chuck Stanley, Ed Thomas, K.C. Thompson, Richard Triscari, Paul Vangelisti, Allen Zak, and the many others whose names may have been omitted.*

#### THE STAFF

*General Manager:* Will Lewis. *Program Director:* Ruth Hirschman. *Music:* David Cloud, Dir., Katherine Calkin, Paul Vorwerk. *News:* Dennis Levitt, Dir., Dave Boxall, Bob Lowe, Tim McGovern, Victor Vasquez, Carol Breshears. *Public Affairs:* Mike Hodel, Dir., Barbara Cady, Earl Ofari. *Production:* Peter Suthem, Dir., Tiji (traffic), Steve Hoffman, Rachel Kurn, Mark Rosenthal, Steve Tyler. *Engineer:* Don Wilson. *Promotion Director:* Barbara Spark. *Program Producer:* Clare Spark. *Subscriptions:* Clay Delmar, Dir., Madeleine Stem, Roger Zimmerman. *Business Mgr:* Milli Martinez. *Community Events:* Mario Casetta. *Chief Bureaucrat:* Roy Tuckman. *Admn. Asst:* Lucia Chappelle. *Folio Editor:* Jane Gordon.

#### PACIFICA BOARD

*National:* KPFA: R. Gordon Agnew, Rudy Hurwich; KPFF: David Finkel, Hallock Hoffman, Celes King III, Robert Powsner, Jonas Rosenfield Jr. KPFT: Jody Blazek, David Lopez, Thelma Meltzer; WBAI: George Fox, Carolyn Goodman, Hannah Levin, Albert Ruben. *President of Pacifica Foundation:* Ed Goodman.

*Local:* Roscoe Lee Browne, Mae Churchill, David Cloud, Digby Diehl, David Dworski, Moctezuma Esparza, David Finkel, Peter Flaxman, Sam Francis, Frank Gehry, Leonard Goldman, Richard S. Gunther, Brownlee Haydon, Ruth Hirschman, Mike Hodel, Hallock Hoffman, Celes King III, Robert Klein, Roger K. Leib, Allen Lenard, Louis Licht, Ronald M. Loeb, Brian G. Manion, Jeffrey Matsui, Isabelle Navar, Frederick Nicholas, Anais Nin, Marshall Pearlman, John Phillips, Robert Powsner, Robert Radnitz, Joyce Reed Rosenberg, Jonas Rosenfield Jr., Richard Rosetti, Paul Saltman, Avery Schreiber, Marvin Segelman, Muriel Seligman, Pearl Skotnes, Frederic Sutherland, Peter Tagger, Jolyon West, Haskell Wexler, Digby Wolfe, Frank Wyle, Floyd Yudelson. *Ex Officio:* Will Lewis, Barbara Spark.

The KPFF Folio is not sold, it is sent free to each subscriber supporting our non-profit, non-commercial, educational station, and contains the most accurate possible listing of the programs broadcast. Subscription rates are \$25 per year, or \$15 per year for students, retired, unemployed, etc.

Our transmitter is on Mount Wilson. We broadcast in stereo multiplex with an effective radiated power of 112,000 Watts. Our studios and offices are at 3729 Cahuenga Blvd. W. in North Hollywood 91604. Phones: 877-2711, 984-2711.

KPFF is owned and operated by the Pacifica Foundation, a non-profit institution. Subscriptions are transferable to the other Pacifica Stations KPFA, 2207 Shattuck Ave., Berkeley, Ca. 94704; WBAI, 359 E. 62nd St., N.Y. 10021; and KPFT, 618 Prairie St., Houston, Tx. 77002.

## Subscribe!

The cost of freedom must be shared by those who would enjoy it. For February, we need 343 new subscriptions and 732 renewals to meet our budget of \$29,000. Why not take out a gift subscription for a friend this month?

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ zip \_\_\_\_\_

Student/retired/  
unemployed ☐ \$15/year ☐ \$8/6 mo.

Regular ☐ \$25/year ☐ \$13/6 mo.

3729 Club ☐ \$5/month or \$60/year

☐ Add \$5 per year for first class mail.

☐ check here if you wish to be excluded from exchange mailing lists.

Allow 6 weeks for processing. Make checks payable to KPFF-Pacifica and mail to:

KPFF, North Hollywood, 91608

## —moving?

Please send address change information to KPFF North Hollywood 91608. If you have a Folio address label, paste it on. Allow six weeks for processing!

PASTE OLD FOLIO LABEL HERE:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

NEW (effective as of \_\_\_\_\_)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_



# THOSE THRILLING DAYS

A Recreation of a Composite Weekday in the Life of 1940's Network Radio

Due to news reports from around the world some programs will be interrupted. Events will range from 1938-1945, and include newscasts by Raymond Graham Swing, Edward R. Murrow, John Daly, and H.V. Kaltenborn, among others.

Special coverage includes the Duke of Windsor from Verdun, the Pearl Harbor attack, FDR's address to the nation, a tribute to Ernie Pyle, the death of Adolph Hitler, and the End of World War II.



## THURSDAY, JANUARY 31

RETURN TO THOSE DAYS OF YESTER-YEAR. . .

P.M.

- 7:00 The Adventures of Sherlock Holmes
- 7:30 The Lone Ranger
- 8:00 Inner Sanctum Mysteries
- 8:30 Fibber McGee and Molly
- 9:00 Lux Theater
- 10:00 Suspense
- 10:30 The Whistler
- 11:00 In Review



## FRIDAY,

## FEBRUARY 1

WITH YOUR CRYSTAL SET

Mid-  
night

Big Bands  
And Jazz Remotes  
Live from Chicago,  
New Orleans and  
New York with  
Jack Teagarten,  
Louis Armstrong  
and Harry James.

3:00

A.M.

We Now Take You To. . .  
London, England. . .  
Come In South Africa. . .  
Calling Australia. . .



# OF YESTERYEAR

## WITH YOUR BREAKFAST

- 8:00 Morning Intermezzo
- 8:30 News
- 9:00 The Breakfast Club
- 10:00 Fred Waring
- 10:30 Road of Life
- 10:45 David Harem
- 11:00 Vic and Sade
- 11:15 Front Page Farrell
- 11:30 Kate Smith



## WITH YOUR DAYTIME DIARY

Noon The World Today

P.M.

- 12:15 Young Dr. Malone
- 12:30 Young Widder Brown
- 12:45 Against the Storm
- 1:00 News
- 1:15 Family Skeleton
- 1:30 One Man's Family
- 2:00 News
- 2:15 Life Can Be Beautiful
- 2:30 Ma Perkins
- 2:45 Whispering Streets



## WITH YOUR CHILDREN

- |                     |                       |
|---------------------|-----------------------|
| 3:00 Straight Arrow | 4:30 The Green Hornet |
| 3:30 Dick Tracy     | 5:00 The Shadow       |
| 3:45 Hop Harrigan   | 5:30 Superman         |
| 4:00 Tarzan         | 5:45 Captain Midnight |

WITH YOUR SUBSCRIPTION

6:00 **MARATHON**



# THE PACIFICA YEARS

## Sunset

### BOB & RAY - NICHOLS & MAY

Selections from the works of two pairs of satirical stylists to help you bear the news of fresh disasters that will inevitably follow, as the night the day. . .

## About 6:00 p.m.

### THE KPFK EVENING NEWS

Since the world refuses to pause for our marathon, our marathon will pause for the world. We have our priorities, after all. The news is followed by the weekly commentaries

of: Monday	News Analysis by Charles Morgan
Tuesday	Labor Report with Paul Rosenstein and Paul Schrade
Wednesday	Consumer Report with Aileen Adams
Thursday	News Analysis with William Winter
Friday	Black World with the African Activist Association



Photo: Wendell Hamick

## Sunrise

### PACIFICA PRIME

A collection of documentaries on esthetic and political themes ranging from the milieu of Berlin in the 1930's to the canals of Venice, California in the 1970's.

## Morning

### ACROSS THESE MICROPHONES

Some of the voices who made these years memorable—the poets, novelists, critics and dramatic productions that truly graced the air waves—from readings of Dylan Thomas to the philosophy of Allan Watts.

## Afternoon

### ▲ BEFORE ▮ EXCEPT

A tour through the archives of KPFA, WBAI, KPFT and KPFK with a tongue-in-cheek air, sometimes biting, sometimes lightheaded. Stopovers at assorted places—Timothy Leary, Ambrose Bierce, old movies, mystics and gurus, and your local mind.

AFTER  
▮...



## Evening

### YOU CAN'T SAY THAT ON THE RADIO!

But Pacifica did. A compilation of documentaries, interviews, impressions, and events that extend from the House Un-American Activities Committee in San Francisco to Dale Minor in Birmingham, from Leroi Jones in Newark to the Ku Klux Klan in Los Angeles.



## AFTER THIS WORD TO OUR SPONSORS...

A sampling from Theater Guild on the Air, Lux Radio Theater, Ford Theater, among others—goodies not played yet on *The Big Broadcast*. A partial listing is on page 10

### Middle of the Night

## RADIO ROULETTE

An audio grab-bag featuring oldies from the 1930's to stars from the Age of Aquarius.

### THE WEEKENDS

## SOMETHINGS OLD, SOMETHINGS NEW

### Saturday Mornings:

*Let's Pretend*: Witches, goblins, assorted charming princes from the fairy tale series.

*Out of the Golden West*: A variety of musical hoe-downs from the forties and fifties, including "Grand Ole Opry," "Country Style, U.S.A.," and, would you believe, "Gene Autry's Melody Ranch."

### Saturday Matinees:

*The All American Serial*: Cliffhangers featuring mystery and mayhem by the master of the radio suspense genre, Carleton E. Morse. Thrilling adventures like "It's Dismal to Die," or "You'll Be Dead in a Week," or "Dead Men Prowl."



# THE YEARS AHEAD, THE YEARS BEHIND

Twenty-five years ago, a small FM station in the Berkeley area began an audacious experiment in radio, known as Pacifica. The experiment is still going on.

As Pacifica commemorates twenty-five years, perhaps it's time to take stock of ourselves. As chroniclers of two or three eras, of shifts in political and artistic consciousness, Pacifica is unequalled in broadcasting. As technical purveyors of programming, we vary from excellent to incompetent. But as pioneers in presenting uncensored points of view, of being a forum for freedom, no broadcaster in the nation is our equal.

Trends vary, the style of broadcasting shifts. But the philosophy remains constant. Staff members and programmers come and go, listeners come and go, fund-raising techniques change. But Pacifica, as an ideal, as a force for change, continues.

Pacifica has been challenged by its staff, by its listeners, by the FCC, by the Senate Internal Security Committee, and by the medium. But the challenges have been met, sometimes with grace, sometimes with rancour. When there are no more challenges, when we become complacent, Pacifica will cease to be a force.

— Mike Hodel

### Saturday Evenings:

*The Big Show*: Superstars of the variety programs, including W.C. Fields, Tallulah Bankhead, Jimmy Durante, Ethel Merman, Leo Durocher, and Frank Sinatra, among others.

### Late Saturday Nights:

*Assorted Zaniness*, Pacifica style, from the lunacy of the Goon Shows to the frenzy of the Firesign Theater.

### Sunday Mornings:

*The Big Documentaries*: Pacifica's finest produced award winners—a quarter century of coverage.

### Sunday Sunsets:

*The Artistic Triumphs*: Our major programs in musical and literary worlds.

### Sunday Evenings:

*Carlos Hagen Presents*: Major projects from the regular series, extending from runaways in Haight Ashbury to the songs of Edith Piaf.

# AFTER THIS WORD TO OUR SPONSORS...



Wherein we list in more detail some of the vintage radio dramas we'll be squeezing in among the not-really-non-stop marathoning.

*The Front Page*

Everett Sloane and Ed Begley

*Mrs. Skeffington*

Bette Davis and Paul Henreid

*Murder My Sweet*

Dick Powell and Clair Trevor

*The Pride of the Yankees*

Gary Cooper

*Monsieur Beaucaire*

Bob Hope and Joan Caulfield

*Moontide*

Humphrey Bogart and Virginia Bruce

*Of Mice and Men*

Burgess Meredith and June Havoc

*A Visit to a Small Planet*

Cyril Ritchard and Dina Merrill

*The Jazz Singer*

Al Jolson

*Anna and the King of Siam*

Rex Harrison and Irene Dunn

*Meet Me in Saint Louis*

Judy Garland and Margaret O'Brien

*Woman in the Window*

Edward G. Robinson, Joan Bennet and Dan Durea

*No Highway in the Sky*

Marlene Dietrich and James Stewart

*The African Queen*

Humphrey Bogart and Greer Garson

*Shane*

Alan Ladd and Van Heflin

*A Tale of Two Cities*

Ronald Colman and Heather Angel

**SPECIALS:**

On the 12th (for Abe): *The Prairie Years*

Gregory Peck

On the 14th (for Eros): *None But the Lonely Heart*

Ethyl Barrymore and Brian Aherne

On the 22nd (for George): *Stan Freeberg Presents the USA*

# Dreams and nightmares

A FILM BY ABE OSHEROFF AND LARRY KLINGMAN

Royal Theatre  
11523 SANTA MONICA BLVD., W.L.A.

Thursday, Feb. 14, 1974  
7:30 and 9:00 p.m.

SUBSCRIPTION \$2.50

*"... is it not time to stop a war before it starts?"*

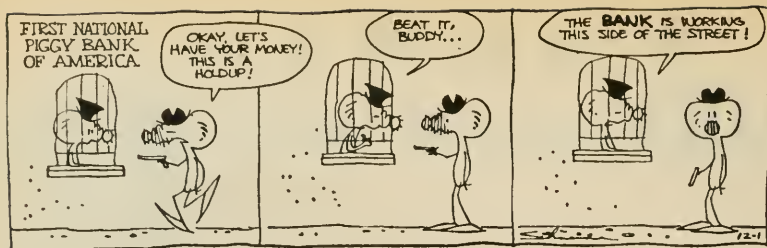


Madrid, 1940. Adolph Hitler is greeted by Francisco Franco (left)



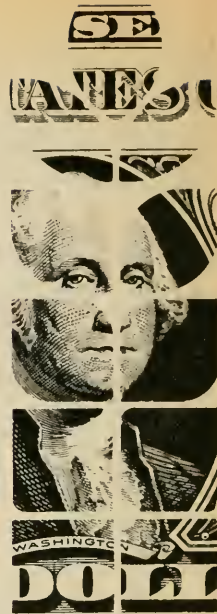
Madrid, 1970. President Nixon is met by Franco (left) at the airport.





# WHERE DOES THE MONEY GO?

Last fiscal year, KPFK spent on the average of \$27,480 per month. Despite the inroads of inflation and the doubling of our debt retirement fund, the increase in this year's budget is less than 10%.



## USE OF ANTICIPATED MARATHON REVENUE

Deficit, 1st quarter fiscal 1974 (October 1, 1973—January 31, 1974)	
Detailed below	\$ 25,000
Payroll taxes	10,000
February operating expenses (less subscription income)	15,000
Estimated operating deficit, March—August (less subscription income)	60,000
Elsa Knight Thompson retirement fund*	3,000
Extraordinary marathon expenses (telephone, tape, postage, printing)	2,000
<b>TOTAL</b>	<b>\$115,000</b>

## FIRST QUARTER DEFICIT INCLUDES THE FOLLOWING:

Reuters	\$ 1,000
Associated Press	1,000
Printing (Folio)	1,500
Telephone	3,000
Rent	5,000

\* Elsa Knight Thompson was the last person hired by Lewis Hill, founder of Pacifica. In addition to serving as Program Director of KPFA, Ms. Thompson helped put KPFK on the air. She served also as Acting General Manager of KPFK during the summer of 1971. All of Pacifica owes her a great debt for her unselfish service. Particularly KPFK where she held the station together during a crisis in spirit as well as finances.

—Will Lewis

## KPFK'S MONTHLY EXPENSES

Salaries	\$ 14,000
Wire Services	600
Subscriptions (periodicals)	75
Tapes & Records	275
Concerts—Boston, Cleveland Orchestras	390
Telephone	2,100
Parts & Supplies	250
Technical Maintenance	125
Rent	750
Levy (Pacifica administrative expenses)	866
Insurance	400
Postage	800
Payroll Taxes	1,400
Legal & Audit	120
Travel	100
Utilities	800
Maintenance, Building	70
Maintenance, Auto	60
Office Expense	200
Equipment Rental	125
Contingency	400
Health Plan	525
Sinking Fund, Equipment	800
Promotion	400
Folio	1,800
Debt Retirement	1,600
<b>TOTAL</b>	<b>\$ 29,031</b>

# PACIFICA

## AUDIO ANNIVERSARY

Wherein we list in more detail some of the award-winning Pacifica programs to be heard this month.

### STRAVINSKY: A Memorial

The award-winner by David Cloud, our Music Director.

### XA: A Vietnam Primer

The ProVisional Theater's documentary on the history of Vietnam, re-worked especially for broadcast last year.

### THE KLAN RALLY

This program won a Golden Mike for its coverage of a Ku Klux Klan Rally in Southern California—in 1968.

### JUGGERNAUT

Fred Cook's depiction of the military-industrial complex, as dramatized by Jim Wilcox.

### IN ONE EAR AND OUT THE OTHER

A look at the human mind and how it works.

### HOLLYWOOD BE THY NAME

Ruth Hirschman and an all-star cast take a sardonic look at The Industry.

### BLACK FRIDAY

In 1960, the House Committee on Un-American Activities came to Berkeley. This is what happened.

### THOREAU: A Memorial

Produced by David Ossman.

### BERLINER MILJOI

William Malloch (former KPFK Music Director) evokes the Berlin of the 1930's.

### ISTANBUL EXPRESS

A Compendium Cliche Production of the ultimate spy chiller.

### A FRIEND OF KAFKA

As read by Isaac Bashevis Singer.

### SPACE CITY BLUES

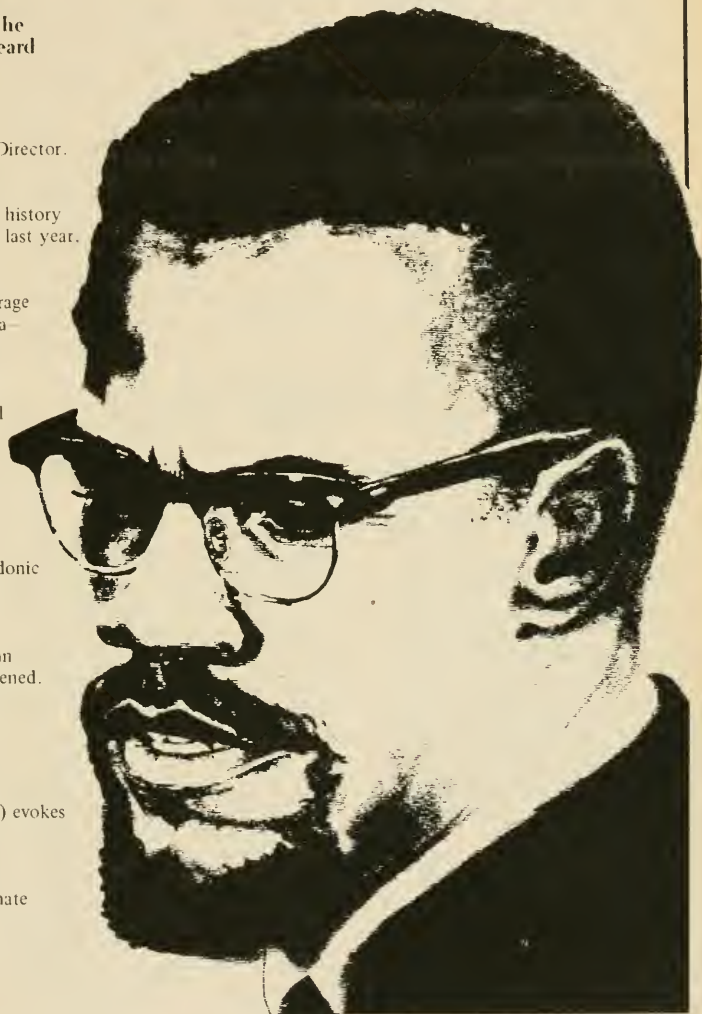
The documentary on the subject of the bombing of KPFT, Pacifica's Houston station.

### THE LIE THAT ALWAYS TOLD THE TRUTH

A memorial to Jean Cocteau, produced by David Ossman.

### DOGBEEP

A documentary on the *real* issue facing New Yorkers.



### MALCOLM X: A Retrospective

A documentary produced by Chris Koch.

### FREEDOM NOW!

Dale Minor's major documentary on Freedom Summer, 1963, under the leadership of Dr. Martin Luther King.

### SLAUGHTERHOUSE FIVE

Donald Sutherland reads from Kurt Vonnegut's novel.

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## ERIC FROMM

"Thousands of civic and political leaders, writers, composers, poets, folk singers, musicians, artists, thinkers with no public role, concerned citizens of ranging views—all have appeared on Pacifica Radio over the years, having a public platform unknown in America since the traditional Free Forums of pioneer days. Techniques now common in radio and television had their origin in Pacifica's informal, intensely personal, uncensored, and free-ranging discussions, interviews, conversations, and documentaries. Controversial subjects never before treated on radio were frequently heard on all Pacifica stations. Pacifica radio stations know nothing of the isolation common to broadcasting in America. They are personal: a two-way communication and a two-way responsibility."

## ELEANOR McKINNEY

One of KPFA's founders, and former Executive Director of the Broadcasting Foundation of America in New York:

"At three o'clock in the afternoon on April 15, 1949, Lew Hill stepped to a microphone, and the workmen, hammering down the carpet at the last moment, paused in their work. The rest of us were busy pounding out program copy and continuity on typewriters nearby. He announced for the first time: 'This is KPFA, listener-sponsored radio in Berkeley.' For a moment the typewriter copy blurred before our eyes—and the project was underway."

Soon there were delighted telephone calls from listeners, and cautious praise in the newspapers along with predictions that such an experiment, which depended on listeners for support, would have a short life. Visitors dropped in to "see for themselves" where such extraordinary radio programs came from. They were curious about the ideas behind the radical difference from ordinary radio. They enjoyed the absence of radio's conventions, hearing an announcer casually say, 'The tape just got tangled up,' or 'The background music you hear is leaking from the other studio where they're rehearsing the next program.' They never heard, 'Technical difficulties beyond our control. . . .'"

---

## LEWIS HILL

Founder of Pacifica Radio:

"... radio can and should be used for significant communication and art. . . . since broadcasting is an act of communication it ought to be subject to the same aesthetic and ethical principles as we apply to any communicative act, including the most personal. . . . it can never be predicted in those activities just when the purely individual and abnormal may assert itself. Indeed to get any real art or or any significant communication, one must rely entirely on individuals, and must resign himself to accept not only their uniqueness, but the possibility that the individual may at any time fail."

## CHRIS KOCH

Programmer, in various capacities, for KPFA, WBAI, and KPFA during the 60s:

"A Pacifica radio station is a chaos of activity, some of it meaningful and much of it frenetic and useless. The offices of any of the stations, whether in a rambling loft above a restaurant in Berkeley or in a formerly fashionable town house in Manhattan, are a cross between the temporary headquarters for the latest protest movement and a bohemian coffee shop."

The rooms are piled high with old copies of newspapers, dozens of stacks of magazines (some well known and national and some obscure mimeographed sheets), and odd-shaped boxes of tapes. If you took the time to look through these tapes, you might find a box from North Africa with a note attached to it with a rubber band saying something like this: 'I had the chance to interview Ben Balhazar on my office dictaphone. The quality isn't too good, but this is one of the most inaccessible guerrilla leaders in Africa today.'

"... Pacifica, more than most institutions, makes a virtue out of a necessity. Thus there is an assumption that if you hand someone a tape recorder and send him out into the world, great things will happen. I suppose they may, but more frequently the happening is a broken tape recorder. . . . On the other hand, every once in a while, something truly signifi-

---

## LOUIS SCHWEITZER

Philanthropist, on his disillusionment with commercial radio (he later made WBAI into a Pacifica station in New York):

"I saw that if the station ever succeeded, it would be a failure."

## LARRY JOSEPHSON

Programmer with WBAI, and now, KPFA:

"Each member of the audience is conditioned to expect that the entire radio band has been made safe for his own values. But I refuse to be limited by the stupidest member of society."

---

## 1000 WORDS

cant may happen. Someone may sit up all night for weeks mixing the sounds of people and things and come out with a sound montage that adds a new dimension to our experience of ourselves and each other. Someone may go out and raise the money to go to Mississippi, or Mexico, or to California's central valley and live with the people there for a while, recording their conversations and their music, and then come back and make beautiful programs out of it.

That is, finally, what makes it all worth while. Pacifica stations have been so casually administered that the truly creative could find resting place there, until they were worn down by the harassments of attempting to do the untenable. . . .

This is, in a sense, often freedom by default. The great programs that have been broadcast have happened despite everything. They were produced by people in the midst of crises, on tape recorders that failed to work, with tape that was so old it crumbled to the touch. But they were, eventually, broadcast. Then, for a few moments, there was intense relationship between people on the tape and the audience—a magic created by a program producer. At that moment, everything else was forgotten. There was communication. It never happens anywhere else on radio or television."



# SENATOR THOMAS DODD

Connecticut, Vice chairman of the Senate Internal Security Subcommittee investigating Pacifica stations in the early 60's, and later censured by the Senate for il-

# E. WILLIAM HENRY, F.C.C.

Chairman of the FCC during the license hearings of the early sixties, at which time the Pacifica stations were being investigated by the Senate Internal Security Subcommittee. Following the granting of licenses to Pacifica, Mr. Henry addressed the National Association of Broadcasters in April 1964, on the industry's silence in the case of Pacifica:

"Which state (broadcasting) association sent delegations to Congress charging that the FCC had deferred the Pacifica licenses for an unwarranted period and was operating outside its jurisdiction? Which of you wrote me a letter urging the commission to dismiss these charges and to reaffirm the commission's time-honored adherence to the principles of free broadcasting? Where were your libertarian lawyers, and their amicus briefs, your industry statesmen with their ringing speeches?

... When you display more interest in defending your freedom to suffocate the public with commercials than in upholding your freedom to provide provocative variety, when you cry 'censorship' and call for faith in the founding fathers' wisdom only to protect your balance sheet, when you remain silent in the face of a threat which could shake the First Amendment's proud oak to its very roots, you tarnish the ideals enshrined in the Constitution and invite an attitude of suspicion. You join the forces of crass complacency—in an industry and at a time in the history of this nation when complacency of any sort is both misplaced and dangerous."

legal campaign funding practices. In reference to the Pacifica investigation, he issued a statement to the press:

"... Any Communist infiltration of these media, which would give influence to agents of a foreign totalitarian power seeking to poison the well-springs of public opinion in the United States, would be of concern to this Subcommittee. ... Re-

cently there have come to the attention of the committee reports of possible Communist infiltration or penetration of an important radio chain, the stations of the Pacifica Foundation. We are here today to seek information, from witnesses whom we believe to be in a position to supply it, respecting facts which may shed light on the question of how much substance there may have been to these reports. ..."

# ART SEIDENBAUM

LOS ANGELES TIMES  
December 14, 1973:

"I'm an infrequent listener to FM radio but I know KPFK is out there offering an amplified voice to the unpopular, the uncommercial, the otherwise unheard. ... Now, as a typically untypical offering for the Christmas season, KPFK is about to broadcast a 30-hour reading of Dostoyevsky's 'The Idiot.' Few Southern Californians know Dostoyevsky, much less Prince Myshkin, the fictional honest man who walked through life as an idiot because corruption was the conformity of his time.

... I don't want to be a 20th century shill for anything, but the spirit of this Christmas time makes me want to remind our community that KPFK has brought us some strange gifts over the years, gifts that now seem particularly valuable.

The station packaged dissent without wrapping it in tissues of euphemism. The station made free speech an issue of poetry as well as politics and helped clear the air of clumsy censorship. The small station talked back to big government.

The idiots on 90.7 turn out to be less radical and more conservative than the majority once thought. They were busy saving a small piece of the public air for the small public, not just the powerful."

# NICHOLAS JOHNSON

"The thing that I like about Pacifica is that it's... the only broadcasting institution that I know of that's part of the free enterprise system instead of part of state socialism, like all these other broadcasters are. ... How many radio stations would stay in business if they had to raise all their costs of operation from their listening audience? I'll bet half of them would go off the air in a week."

# NEW YORK TIMES

January 14, 1963, from an editorial entitled "How to Harass a Radio Station":

"... the subcommittee is evidently asserting the right to inquire into the background and beliefs of everyone working for an organ of public opinion. In such an atmosphere the obvious consequence would be an environment in which many individuals might hesitate to speak their thoughts. ... Pacifica's worst sin appears to have been the dissemination of off-beat ideas that have angered some people and annoyed others. The subcommittee's inquiry looks like an attempt to make Pacifica conform to a concept of speech that is pleasing rather than free."

# HOUSTON POST

October 11, 1970, from an editorial entitled "An Act of Barbarism":

"These senseless attempts to silence a voice, just because the opinions it expresses do not agree with one's own, are a throwback to barbarism reminiscent of the book burning of Hitler's Germany. ... There is a simple remedy for those who cannot stomach its programming: Turn to another station.

The two bombings (of Pacifica's KPFT) are a disgrace to Houston, or to any civilized community. ... Any extremism that might be laid to Pacifica is pale indeed compared to that displayed by those attempting to destroy the station. We express our sympathy to Pacifica for the savage attacks made against it, and our admiration for its determination to survive in spite of them."

# WILL LEWIS

Manager of KPFK, in endless (count 'em) micro-, mini-, and maxi- marathons:

"We need your help and we need it now!"



**But First,**

## **A Word from our Computer--**

**AND THE GOOD FOLKS  
IN SUBSCRIPTIONS WHO  
KNOW WHAT MAKES IT RUN. . .**

### **Billing**

Members of the 3729 Club and those being billed monthly: the computer will bill you when you are due. Please wait for a bill. Returning the bill with your payment will insure crediting your account correctly, and save us the labor and expense of looking up your account.

Sending in a payment without a bill or renewal form costs more to process than the cost of printing and mailing the form to you. If you do not receive a bill when you think you should, drop a card to us asking about it, and we will check out the account. You may be paid ahead, or may not be down for periodic billing.

### **Moving**

With a station like KPEK, you would expect us to use free time on a computer for handling subscriptions to save personnel expense.

The trouble is, computers are very, very stupid. They need to be told exactly what you want, in every detail. Or they get neurotic, and you don't get *Folios*. Neurotic computers have been known to spit miles of tape, and thousands of punch cards all over the room before they could be shut down.

So . . . if you want your *Folio* to follow you when you move, you've got to do it the computer way: Attach the computer-label from your last *Folio* at your old address to a change-of-address card or the "Moving" coupon in the front, add your new address, don't forget your Zip Code, it's important, and mail to KPEK, North Hollywood, Ca. 91608. Allow about 6 weeks for processing.

### **Renewal and Mailing-Updating Procedures**

Our *Folio* Editor, Jane, has done everything necessary to get the *Folio* printed and in the mail prior to the 25th of each month (*Folio Ed.* admits missing one or two deadlines, but mostly they're right. —*Folio Ed.*). We have mailed between the 20th and the 25th for the past year. If you have been on the machine-labeled mailing list, have not changed address recently, and are not lapsed, you should receive the *Folio* before the 1st. If you don't, contact your local Postmaster about delivery.

Renewal notices are sent out with the *Folio* for the month of expiration. You will receive your last *Folio* with renewal notice around the beginning of the month your expiration date is up. This allows you to respond before the 2nd Wednesday of the month following.

2nd Wednesdays are the key dates in subscription processing as anything processed by then is sent to the computer, and all updated bills, renewals and the *Folio* mailing list for the next month are printed and returned to us the following Monday. *Folios* are printed, addressed and mailed by the end of that week.

As you can see, an address change or payment received by the 2nd Wednesday will take effect the next month. One day later, the same information will appear two months later.

Example: Change of address received by 1/9/74 will get the 2/74 *Folio*. Received by 1/11 will take effect with 3/74 *Folio*.

— Clay, Madeleine and Roger,  
Subscriptions

### **Announcement to All Blind KPEK Subscribers**

Beginning in January the *Folio* will be available on reel-to-reel and cassette tape to all blind subscribers to KPEK. If you would like to receive the *Folio* in this form, please tear off the address label on the back of your *Folio* and send it in along with a note stating that you would like to be on the special blind mailing list. We hope that by February you will be receiving our fine program guide on tape or cassette.

— Mitch Pomerantz

# film of the month:

## Start the Revolution Without Me

SATURDAY February 23 — Midnight  
SUNDAY February 24 — Noon

At the New Vagabond Theater  
2509 Wilshire Blvd., Los Angeles  
9 blocks east of Vermont Avenue

Reservations required: Phone KPFK, at  
980-5735 only, beginning Wednesday,  
February 20, between 11 a.m. and 6 p.m.  
Have your membership card number  
ready when you call.



"For movie buffs, *Start the Revolution Without Me* is funny in a satirical way. It was the predecessor of the Woody Allen type of picture, wildly insane, yet with a social comment to make: Revolution during the period of Louis XV doesn't differ that much from revolutions of today."

— Bud Yorkin

Everyone who has seen the film has a favorite line or characterization—and can't wait to see it again. The cast assembled under Bud Yorkin's direction is phenomenal: Donald Sutherland, Gene Wilder, Victor Spinetti, Jack McGowan, Billie Whitelaw, and Hugh Griffith, with narration by Orson Welles. Join us for a Marathon of laughter—and you'll never again question the meaning of the words, "You broke my bird."

### HAVE YOU TAKEN ADVANTAGE OF YOUR OPPORTUNITY TO JOIN L.A.'s MOST EXCLUSIVE NEW FILM GROUP?

At least once a month, KPFK Film of the Month Club members may attend free special screenings of important new films and/or film classics. The private showings take place weekends at the New Vagabond Theater. The theater, as well as some of the films, are being made available to the Club by theater operator Franklin Urbach. Film of the Month Club membership is available to KPFK annual subscribers when they renew promptly, and is automatically bestowed on 3729 Club members. Here's how you can join:

\*\*Wait until your subscription is up for renewal—then renew within ten days after receiving your first notice.

\*\*Give a full year's gift subscription to someone you care for.

\*\*Convert to the 3729 Club, whose members are *automatically* Film of the Month Clubbers.

\*\*Renew your subscription early. You may renew up to 12 months early.

As I am already a subscriber, I'd like to become a Film-of-the-Month Club member by fulfilling the conditions checked at right (please check appropriate box and fill in the coupon below. Send it with your check to KPFK Film-of-the-Month Club, North Hollywood, Ca. 91608):

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zip \_\_\_\_\_

#### EARLY RENEWAL

☐ REGULAR  
1 year \$25  
☐ STUDENT/RETIRED  
1 year \$15  
☐ 3729 CLUB CONVERSION  
\$60 plus \$5 service fee  
(subtract what you've already  
paid on your present sub. Min-  
imum first payment: \$10.)

#### GIFT SUBSCRIPTION

☐ REGULAR  
☐ STUDENT RETIRED

Please send to:

name \_\_\_\_\_  
address \_\_\_\_\_  
city \_\_\_\_\_ zip \_\_\_\_\_





Here again is the yearly proof of our existence, our graven image. Every year at Marathon time, we allow ourselves to materialize so that you can, if you really want to, put our voices into our bodies, and maybe it's as close as we can come to meeting most of you. In any case, in order to preserve a little of the mystique we think exists between us and your radio, we have decided to confuse you by presenting ourselves in little groups of 3, 4, 5, or more, and in absolutely no logical order at all. I have attempted to sort it out a bit by trying to attach a name to each body, with a sort of identifying job category. Hope it works!

— Jane

**Top, left:**

Victor Vasquez, *News & Public Affairs*. Tim McGovern, *News*. Katherine Calkin, *Music*. (P.S., read left to right, unless noted)

**Middle, left:**

Earl Ofari, *Public Affairs*. Don Wilson, *Engineer*. Peter Sutheim, *Operations*. Milli Martinez, *Business Mgr.*

**Bottom, left:**

Seated: Steve Tyler, *Production*. Ruth Hirschman, *Program Director*. Will Lewis, *General Mgr.* Standing: Clay Delmar, *Subscriptions*. David Boxall, *News*.

**Below:**

Crouching: Tiji, *Production*. Lucia Chapelle, *Adm. Ass't*. Seated: Madeleine Stern, Roger Zimmerman, *Subscriptions*. Standing: Roy Tuckman, *Chief Bureaucrat*. Barbara Spark, *Promotion Director*.



# ...AND THY STAFF, THEY COMFORT ME...

## Top, right:

Behind: Mario Casetta, *Community Events*. Rachel Kurn, *Production*. Seated: R.H. "Bob" Lowe, *News*. Fred Ampel, *Production*. Mark Rosenthal, *Production*. David Cloud, *Music*.

## Bottom, right:

Steve Hoffman, *Production*. Dennis Levitt, *News*. Steve Blum, *Producer*. Mike Hodel, *Public Affairs*. Crouching: Jane Gordon, *Folio*. Carol Breshears, *News*.

## Below:

This is not a staff photo, as the Saturday News team are all volunteers. However, since the bulk of these photos were taken on Saturday, we took their picture too. The bearded one in the center is Larry Moss. Then, counterclockwise, Barbara Esensten, Cathy Spiro, Mary Macari, Jane Willits, Bennetta Hamilton, and "Engineer" Ed Thomas.

## Not Shown:

Barbara Cady, on vacation.

Paul Vorwerk, always leaves too early.



*The four good photos are by John De Simio. Jane took the three polaroid shots, and it serves right those who didn't show up to the Saturday Staff Meeting.*



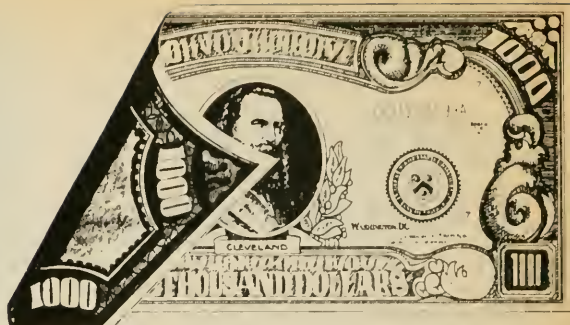


Last Year You May Have Thrown Away



\$1000. This Year,  
Let the 3729 Club  
Help You Get It Back!

Buying Services Administered by  
Community Consumers Council, Inc.



#### MEMBERSHIP ADVANTAGES:

GROUP POWER  
PERSON-TO-PERSON SERVICE  
PURCHASING AGENT SERVICE  
TELEPHONE BUYING LINE

INSURANCE CONSULTANTS  
TRAVEL & ENTERTAINMENT  
DISCOUNT PRICES  
FINANCING

INCOME TAX SERVICE  
LEGAL SERVICE  
INFORMATION  
KPFK FILM OF THE MONTH CLUB

#### There is More to the 3729 Club/CCC Than Meets the Eye

CCC is something like the elephant the four blindmen tried to describe, each after feeling just one part of the entire beast. CCC offers so many different programs and services that each member usually knows only one small part.

This is a quick—and by no means exhaustive—rundown of the services available to members. You are entitled to use any or all of these programs. You should take advantage of as many as you need.

#### Professional Purchasing Service

Members know this part of the CCC program best. CCC obtains the lowest possible prices on almost every major purchase. But did you know that CCC also provides a form of "consumer price insurance"? When you find a price in a retail or "discount" store you think is particularly low on a major item (appliance, TV, sofa, etc), call CCC Membership Services and request a price check on the item. The CCC representative will tell you if the price you have is a good one. And who will let you know if the item you have selected is of sound quality as well, if the information is available.

This is a free service, which is part of your membership. There are no strings or obligations.

#### Visit — Phone — Mail

There is more than one way to use CCC Membership Services, and you are entitled to use them in any combination.

1. You may visit one of the CCC Order Desks in person to discuss your purchase with a CCC Membership Representative. They are rea-

dy to help you find the item that best suits your needs—at the price that best suits your budget.

2. You may request a price quote on a specific item, giving the make and model number along with the best price you have seen, by mail, to either CCC Order Desk. Your request will be mailed back to you the same day it is received and you may then mail back your order and have the item delivered to your door—without leaving the comfort of your living room.

3. You may also use the unique CCC Telephone Pricing Line. Because CCC is a true membership organization, it can offer this telephone service which is absolutely unavailable from so-called "discount" department stores. Call either the Beverly Hills or the Santa Ana CCC Order Desks and receive your "members only" price quote over the telephone. This quick, convenient service is the heart of the CCC program.

#### Legal Service Too!

Do you have a question about the law? CCC retains legal counsel in the name of the entire membership. As a member in good standing, you may consult these attorneys over the telephone at any time.

If your inquiry can be answered adequately over the phone, there is absolutely no charge to you for the legal counsel's advice. If your problem requires the services of an attorney, you may retain the CCC counsel. Of course, you are under no obligation to do so, and he is not required to accept the case.

Members who have used this valuable service report that it has saved them money in legal fees and court costs.

PLEASE PRINT

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

☐ Current subscriber. Please "convert" me to 3729 member. \$10.00 enclosed (\$5 service plus \$5 first month contribution).

☐ New subscriber. Please enroll me in the 3729 Club. One year's subscription payment (\$25 or \$15) is enclosed. Bill the remainder:

☐ annually ☐ quarterly ☐ monthly

As a 3729 Club member, I understand that I will donate a minimum of \$60.00 to KPFK annually at the rate of \$5 per month.

Signed \_\_\_\_\_

KPFK North Hollywood 91608  
Please send me my personalized  
membership card.







# SPECIAL OFFER!

NEW RADIO — PACIFICA

As an extra Marathon inducement, KPFK offers a tape or cassette of any one of the following radio programs free to each person who a) joins the 3729 Club (see page 20), or b) converts from a regular subscription to a 3729 Club subscription, or c) sends a donation of \$60 or more. These premiums are for actual money received, not for a pledge: your check or money order must be enclosed with the accompanying order form.

## OLD RADIO

### 1. RADIO THEATER — Choose One:

- A. **The Front Page** with Ed Begley and Everett Sloane, by Ben Hecht.
- B. **Of Mice and Men** with Burgess Meredith and June Havoc, by John Steinbeck.
- C. **The African Queen** with Humphrey Bogart and Greer Garson, by C.S. Forester.

### 2. THE BIG SHOW

With Tallulah Bankhead as hostess, and featuring Fred Allen, Portland Hoffa, Judy Holiday, Jimmy Durante, Laraine Day, Lee Durocher and Frankie Laine.

### 3. TWO GOON SHOWS

(Not offered in previous Marathons) With Peter Sellers, Spike Milligan and Harry Secombe.

### 4. THE GREAT GUMSHOES — Choose One:

- A. **Nero Wolfe** with Sidney Greenstreet, and **Ellery Queen** With Hugh Marlowe.
- B. **Mr. and Mrs. North** with William Powell and Myrna Loy, and **Sam Spade** with Howard Duff and Lurenn Tuttle.

### 5. COMEDY TIME — Choose One:

- A. **The Fred Allen Show** and the **Henry Morgan Show**.
- B. **The Jack Benny Show** and the **Edgar Bergen-Charlie McCarthy Show**.

### 6. BRUCE "U. UTAH" PHILLIPS

The Golden Voice of the Great Southwest, at his raunchiest: a potpourri of songs, stories, and rank humor. Recorded live at McCabe's Guitar Shop, produced by Roz and Howard Larman, and a collector's special for Folk Scene lovers.

### 7. HOWL

And other poems written and read by Allen Ginsberg, and including "America," "A Supermarket in California," and "Death to Van Gogh's Ear."

### 8. BRECHT IN HOLLYWOOD

The documentary account of the years 1941-1947 in the life of Bertold Brecht, including his testimony before HUAC and interviews with Elsa Lanchester, John Houseman, Mrs. Lion Feuchtwanger, among others. A repeat Marathon offer, by popular response.

### 9. LADY DAY

The mystique of the lady with the gardenia, Billie Holiday, was explored by Pacifica, and includes remembrances by Dizzie Gillespie, Lena Horne, Studs Terkel, the manager of Harlem's Apollo Theater, and passages from Billie's autobiography. Highlights from her work, including "Strange Fruit" and "Gloomy Sunday." Another repeat offer, by popular response.

### 10. LAST LETTERS FROM STALINGRAD

A selection of letters from the last mail of the encircled German Sixth Army trapped at Stalingrad. Never delivered because of their largely anti-government content, they were found and published after World War II. "In one's last letter, one speaks only truth." An enduring KPFK production first broadcast a decade ago.

PLEASE RUSH ME THE PROGRAM CIRCLED BELOW.

☐ I want tape. ☐ I want cassette.

- 1. Radio Theater: (A), (B), or (C).
- 2. The Big Show
- 3. Two Goon Shows
- 4. The Great Gumshoes: (A) or (B)
- 5. Comedy Time: (A) or (B)

- 6. Bruce "U. Utah" Phillips
- 7. Howl
- 8. Brecht in Hollywood
- 9. Lady Day
- 10. Last Letters from Stalingrad

My check for \$ \_\_\_\_\_ is enclosed, which applies to:

- ☐ New 3729 Club membership (\$60 enclosed).
- ☐ Conversion from regular subscription to 3729 Club (enclosed: difference between my present sub. and \$60).
- ☐ Donation (\$60 or more enclosed).

Mail to: KPFK, North Hollywood 91608

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_



# FILM OF THE MONTH CLUB QUESTIONNAIRE

Since the Film Club exists to serve you, we'd like to take this opportunity to find out how we're doing, and what you'd like to see in the future. Response is invited from subscribers who are not Film Club members, where applicable. While we won't be feeding the info into a computer, a bit of personal data will help us make interesting generalizations.

Film Club Member ☐ 3729 Club Member ☐ Neither ☐  
Age \_\_\_\_\_ Average family income \_\_\_\_\_  
Single ☐ Adult member of household ☐  
Neighborhood of residence \_\_\_\_\_

Outside the Film Club, my usual film-going pattern has been:  
☐ once a week ☐ once or twice a month ☐ sporadic  
☐ rare other \_\_\_\_\_

Using the following key please rate the Club screenings you have attended in the last 9 months:

*1) I liked it; 2) I was indifferent to it; 3) I chose not to see it because it didn't seem interesting to me; 4) I didn't see it because I couldn't make it; 5) I would have liked to see it if I had been an eligible member at the time.*

Antonio Das Mortes \_\_\_\_\_  
Memories of Underdevelopment \_\_\_\_\_  
Gumshoe \_\_\_\_\_  
Day for Night \_\_\_\_\_  
Que Hacer \_\_\_\_\_  
I Even Met Happy Gypsies \_\_\_\_\_  
And Now for Something Completely Different \_\_\_\_\_  
The Paper Chase \_\_\_\_\_  
Cry, The Beloved Country \_\_\_\_\_  
The Idiot \_\_\_\_\_

Considering that we are able to show films only at times not customarily used commercially, please indicate your preference for attending our screenings (the most favored times rate a 1, down to least favored: 4)–

Sunday Noon \_\_\_\_\_ Saturday Noon \_\_\_\_\_  
Friday Midnight \_\_\_\_\_ Saturday Midnight \_\_\_\_\_

Other ideas? \_\_\_\_\_

What kinds of films would you like to see in the future?  
(Possible categories: foreign classics, American classics, experimental films, new & unevaluated films, short subjects, etc.)

What specific films can you recommend? \_\_\_\_\_

Members: what changes or improvements other than programming would you like to see? \_\_\_\_\_

Non-members: if membership is currently not attractive to you, what would make it so? \_\_\_\_\_

Other comments: \_\_\_\_\_



# CODA ON CAHUENGA!



To celebrate the end of another Marathon,  
we are happy to bring on 24 hours of uninterrupted  
music from the Cleveland Orchestra and the Boston  
Symphony. Are there any other reasons to phone in  
your pledge?

(Times Are Approximate)

## P.M. CLEVELAND ORCHESTRA

- 7:00 A Conversation with Lorin Maazel (Music Director of the Cleveland Orchestra, 197 to present). Samuel Barber. *Overture to "The School for Scandal,"* Lorin Maazel conducting.
- 7:30 Ravel: *Pavane for a Dead Princess*; Mahler: *Kindertotenlieder* (Maureen Forrester, contralto); Shostakovich: *Symphony No. 10*; Lorin Maazel conducting.
- 9:30 Mozart: *Violin Concerto No. 5* (Pinchas Zuckerman, violin); Mahler: *Symphony No. 7*; Lorin Maazel conducting.
- 11:30 Heiden: *Partita for Orchestra*; Strauss: *Oboe Concerto* (John Mack, oboe); Schumann: *Symphony No. 3*; Matthias Bamert conducting.
- A.M.
- 1:30 Copland: *Outdoor Overture*; Francaix: *Serenade for Small Orchestra*; Riegger: *Dance Rhythms*; Louis Lane conducting.
- 2:00 Walton: *Partita for Orchestra*; Strauss: *Horn Concerto No. 1* (Myron Bloom, horn); Mahler: *Symphony No. 10* (mvts. 1 and 3); Stravinsky: *Firebird Suite*; George Szell conducting (Music Director of the Cleveland Orchestra, 1946-1970).
- 4:00 Shostakovich: *Symphony No. 1*; Stravinsky: *Violin Concerto* (Daniel Majeske, violin); Ravel: *Rhapsodie Espagnole*; Aldo Ceccato conducting.

## BOSTON SYMPHONY

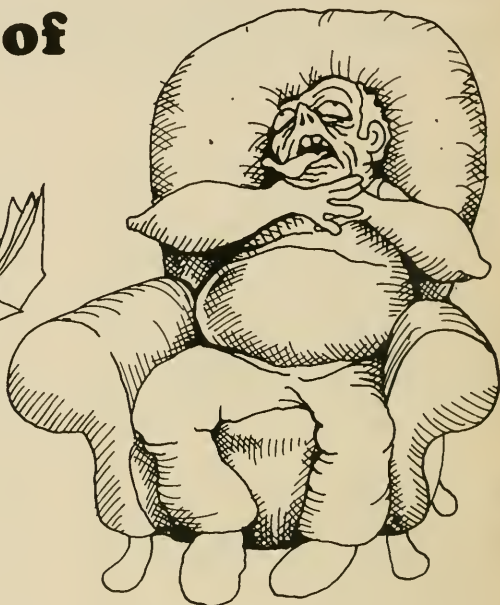
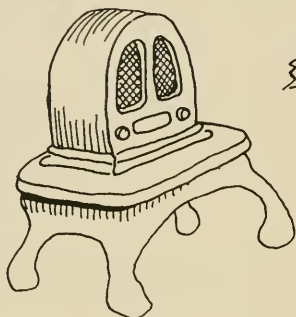
- 6:00 Delibes: *Ballet Suite from "Coppelia,"* Debussy: *La Mer*; Stravinsky: *The Rite of Spring*; Pierre Monteux conducting (Music Director of the Boston Symphony 1919-1924).
- 7:15 Ravel: *Mother Goose Suite*; Copland: *A Lincoln Portrait* (Melvyn Douglas, speaker); Harris: *Symphony No. 3*; Sibelius: *Symphony No. 5*; Serge Koussevitzky conducting (Music Director of the Boston Symphony 1924-1949).
- 8:30 Schumann: *Overture to "Genoveva,"* Saint Saens: *Piano Concerto No. 4* (Alexander Brailowsky, piano); Piston: *Symphony No. 6*; Charles Munch conducting (Music Director of the Boston Symphony 1949-19 ).
- 10:00 Franck: *Symphonic Variations*; Liszt: *Totentanz* (Andre Watts, piano); Tchaikovsky: *Symphony No. 4*; Seiji Ozawa conducting (Music Director of the Boston Symphony 1973 to present).
- P.M.
- 12:00 Berlioz: *Symphonie Fantastique*; *Lelio* (Michael Wager, narrator; Tanglewood Festival Chorus); Seiji Ozawa conducting.
- 2:00 Mussorgsky: *Prelude to "Khovanschina,"* Rachmaninoff: *Piano Concerto No. 3* (Byron Janis, piano); Shostakovich: *Symphony No. 5*; James de Priest conducting.
- 4:00 Verdi: *Requiem* (Lou Ann Wyckoff, Maureen Forrester, Seth McCoy, Exio Flagello, soloists; Tanglewood Festival Chorus); Seiji Ozawa conducting.





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(Truffaut), Murmur of the Heart

2/20 - 2/26

Fellini's Satyricon,  
Il Successo (Vittorio Gassman)

2/27 - 3/5

Hour of the Wolf (Bergman),  
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Julie Christie in:  
*Don't Look Now*

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Westwood  
BR2-0501  
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Jan. 16:  
*Chariots of the Gods*

ROYAL  
West LA  
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Jan 9: Marlon Brando in  
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